

## Final Project

For their final project, students will identify and research an artist who is not typically included in the Western canon of feminist art, as narrated for example by *The Guerrilla Girls' Bedside Companion to the History of Western Art*, the Tate Modern timeline of modern and contemporary art, or the documentary W.A. R. *Women Art Revolution* (see Weeks 1 & 2 of the course website). You can choose to focus on one of the artists from the course syllabus or lectures (such as Alma Khasawnih's presentation on feminist art in the Arab world) or to research another artist you want to learn more about.

Your final project will be a portfolio developed using WordPress, an open-source software platform originally developed for blogging. The site set up for your final projects is:

[http://courses.washington.edu/femart/final\\_project/wordpress/](http://courses.washington.edu/femart/final_project/wordpress/). A link to it is included in the navigation bar at the top of the course website. You will receive an email with your username and password to log into the site. To begin you will create a post with the name of your artist as the title. You can use the body of the post to add text and images to develop the visual essay that will constitute your final project. Here are the elements that should be included in your essay:

- 1) Some social-historical contextualization of the artist and her work. In this section, use the concept of intersectional analysis, to reflect upon how this artist is not simply a woman, but one shaped by different interlocking systems of power.
- 2) A visual analysis based on two works by this artist (remember the interrelated points of analysis we practiced early in the quarter: formal/material properties; context; content). What does sustained looking at these two pieces together enable you to understand about this artist, her working methods, her interventions into representational conventions, the questions about power and culture she poses?
- 3) A visual analysis based on a work by this artist, and either: a) a work by another artist, or b) a visual culture image. What relationship do you see between these two images? How does thinking through this relationship contribute to your interpretation of this artist and her work? To the connections between aesthetic form and ideology? To the cultural construction of gender and sexuality?
- 4) A short reflection on how this artist shifts your understanding of feminism and art.

The text for your essay should be 2,000-2,500 words (this is approx. 8-10 pages). Provide also bibliographic information for all of your [citations](#). Provide captions for all images that include: artist's name, title of the work, medium, year.

To complete the assignment you will also need to do the following:

- 5) Post a paragraph-long comment on one other student's project, putting it into conversation with your own.
- 6) Add your artist (and relevant historical points) to the class Prezzi timeline (to be explained in class on 11/21).
- 7) Make a poster for the Who Needs Feminism? campaign (We will do this in class on 11/29.)

**Who Needs Feminism? Campaign**

<http://depts.washington.edu/femmedia/wordpress/?p=157>  
[www.facebook.com/WhoNeedsFeminism?fref=ts](http://www.facebook.com/WhoNeedsFeminism?fref=ts)

**Research Sources**

Henry Study Center

Books on reserve:

*Global Feminisms*

*Women, Art, Society*

Websites

New Geographies of Feminist Art conference website (<http://depts.washington.edu/newgeos/>)

Asian Art Archive (<http://www.aaa.org.hk>)

The Fertile Crescent: Gender, Art, and Society (<http://fertile-crescent.org>)

*Signs* issue on Visuality and Visability in the Middle East, North Africa, and Their Diasporas

(<http://signsjournal.org/features/virtual-issues/visibility-and-visuality/>)

**\*\*I have created links to all of these on the [Digital Scholarship](#) page of the final projects website.\*\***